

Guide for Emerging Media/Immersive Learning Group

An Honors Thesis (HONRS 499)
by
Steven Mui

Professor Rick DiGiallonardo

A handwritten signature in black ink, appearing to read 'Rick DiGiallonardo', with a horizontal line extending to the right.

Ball State University
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Abstract

This is a guide for the Emerging Media/Immersive Learning group. Information in this guide has been compiled from various music industry marketing and promotion techniques both acquired from classroom and outside professional activities from Fall 2008 and Spring 2009 semesters. By sharing this information, previous mistakes can be avoided, and successes can grow and be duplicated.

This is a first edition of information to aid in the progress of the Emerging Media/Immersive Learning group. This guide is designed in such a way that future classes may and should add to it as it grows in size and comprehension.

Acknowledgements

I would like to thank Professor Rick DiGiallonardo for the opportunity to work in and learn about the music industry and for advising me on this project.

I would also like to thank the American Pianist Association for allowing my class to work with them during their Classical Fellows competition.

Finally, I would like to thank Sara, Kevin, AJ, Mary, Rochelle, Max, Chris, Nathan, Andrew, Adam, Matt, Bobby, Sam, Butters, and Cam for all of their hard work during the class and our time together.

Steven Mui

HONRS 499

July 23, 2009

Project Rationale

Many times, when students work on an on-going project, past work and experience can be lost when transitioning to a new class. For this reason, among others, I made a guide for the Emerging Media/Immersive Learning Group for my Honors Thesis. Also, being a Chemistry major, I have had little experience in other fields of study. When the opportunity came to work in a Music Business class, I took the chance immediately. It was hard work but also very rewarding to see concrete evidence of my work. I undertook this project to record the group's progress and to ensure that future classes will be able to pick up where the former left off.

Information in the guide was compiled from various music industry marketing and promotion techniques acquired from both classroom and outside professional activities from Fall 2008 and Spring 2009 semesters. By sharing this information, previous mistakes can be avoided, and successes can grow and be duplicated. The guide is designed in such a way that future classes may add to it as the class grows in size and comprehension. The guide is by no means comprehensive, and the music business is changing daily, so the ability to add and change the guide is necessary. I omitted technical information such as video, lighting, and sound reinforcement because I lack the knowledge to write on the matter.

While doing research outside of what I learned during the class, I read Donald Passman's All You Need to Know about the Music Business. His book was semi-informal, very informative, and easy to read. I initially read only chapters pertaining to the paper, but found myself finishing the book after reading his conversational language. I chose to write my guide in this semi-informal manner in hopes that students will read it in its entirety and glean more information than from formal writing.

Emerging Media Immersive Learning

First Edition 2009
by
Steven Mui

Dedicated to Sara, Kevin, AJ, Mary, Rochelle, Max, Chris, Nathan, Andrew, Adam, Matt, Bobby, Sam, Butters, Cam, and Prof D. for all the hard work and good times during Fall '08 and Spring '09.

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I Introduction

Welcome to the Emerging Media/Immersive Learning group!

This is a unique opportunity for students to explore the music industry by working with professionals both on and off campus.

This is a guide for the Emerging Media/Immersive Learning group. Information in this guide has been compiled from various music industry marketing and promotion techniques acquired both from classroom and outside professional activities from Fall 2008 and Spring 2009 semesters. By sharing this information, previous mistakes can be avoided, and successes can grow and be duplicated.

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II

Some General Notes

As the Boy Scout saying goes, “Always be prepared.”

There could not be a better quote for this class. Be prepared to be stressed, to meet at midnight to put up flyers for a viral marketing campaign, to run to Kinkos at any hour to print more tickets, to knock on every door in Stu West to sell tickets, but also to have fun. Here are some general notes/tips:

A well-laid out plan goes a long way. It should be simple but thorough. Be as specific as possible and write it all down. There are bound to be some unknowns, but these are minimized with a good plan. Who should be where and at what time should be specified. Review schedules and plans as often as possible. Copies of schedules should be given to everyone in the group the day of the event. The group should also meet to go over any details. (See Appendix for example)

Communicate!!! Information should flow freely among group members. This is college, and friendships (and cliques) will form. Do NOT let personal relationships interfere with group activities. If you feel uncomfortable talking to someone directly, find someone to relay the message or mediate the conversation (an officer or Prof D would be an excellent choice).

Check your email regularly!!! This is a digital age, and email is an efficient means of communicating to a large group. The faster the group can communicate, the faster work can be done.

Be observant and take good notes; there will be a lot of information thrown at you, and it's sometimes hard to catch it all. But the more you can retain, the better this program will become.

This guide should be updated as needed by semester or by year.

GOOD LUCK AND HAVE FUN!

III

Officer Positions

This group is bound to be filled with leaders. Logistically, not everyone can take the lead. These officer positions are intended to organize and assist group operations.

Nominations are made by the group. You can nominate yourself. Nominees will be voted on by the group; the candidate with the majority vote wins. There can be more than one person filling a position if it is a group decision.

Chief of Operations:

This position will oversee all activities. The main objective of this position is to ensure that progress is being made in all facets and in a timely manner. Delegation skills are necessary for this position. Weekly reports will be given to the Chief of Operations from all other officers. This person should also be willing to assist in any tasks given to the group.

APA Officer:

This position will oversee all interaction and communication with the American Pianist Association (APA), including, but not limited to, communication with the APA, coordinating interviews and other events, and being available to oversee activities if necessary. This person should be comfortable in the classical music community and be well-mannered and well-spoken.

Marketing/Promotions Officer:

This position will oversee marketing and promotions activities. This position holds a lot of responsibility and will take good coordination skills. Because of the amount of work and responsibility, it is a good idea to have more than one person in this position. This person should work well with timelines and be able to see the big picture of all things leading up to an event. Coordinating ticket sales is included in this position.

Technical Officer:

This person should preferably be a Music Technology or Telecommunications major. This person will oversee all audio and video needs of the group including but not limited to live recordings of concerts, video of concerts, and interview videos, video editing, and electronic press kit production. Knowledge of audio/visual technology is necessary for this position.

Weekly reports should be given to the Chief of Operations from all officers.

IV

Marketing and Promotions

This area of group activity is probably the most exhaustive. It requires a lot of planning, ground work, initiative, and follow-through. The success of any event hinges on marketing and promoting it properly.

It is a good idea to have more than a few people working in this area. The more people that can brainstorm ideas, critique, and implement plans, the better.

Here are a few questions and comments to think about when planning and implementing a marketing and promotions campaign:

Marketing:

-What attracts YOU to a band or event?

-Who/What is the product being sold? Is this something there is a demand for?

-Who is the target audience? Ball State students, local, regional, underclassmen, etc.?

-Where are people most likely to see advertisements? For an event on campus, resources are likely to be less effective in off-campus locations.

-Where will the event take place? Is this somewhere that has a history of good events? Is it easy to get to for the target audience?

-When will the event take place?

Think about what else is going on at the same time as the event. Try to schedule around other events that might draw large numbers away from your event.

-Schedule when and where certain promotional materials will be released.

Timing is important and hard to judge. Be mindful of who the target audience is. Older adults are more likely to plan farther ahead in the future than college students.

4 Questions to Ponder:

-Who?

-What?

-Where?

-When?

Promotions:

-Who specifically will be receiving this information? Are materials geared toward a specific demographic?

-Where will people be able to access information on the event? Atrium, Scramble Light, website, etc.

-Where will the event take place? The venue should fit the kind of show it will be.

-Promotional materials should convey the most amount of information in the least amount of time.

People, college students especially, are notorious for short attention spans. An effective promotion will catch someone's interest in a few seconds.

A successful marketing campaign takes extensive planning. Leave time to print materials, distribution

(See Appendix for example materials)

This is an example of a marketing campaign outlined by week:
You may find that the schedule needs to be changed according to where you find more tickets are being sold or where the best response has been.

Red Revolutions Viral Marketing/Promotions Idea:

Objective: Create a buzz through means of a symbol meant to represent our event. It should be simple and noticeable. We decided to use the color red because it stands out and is easy to remember. The “revolution” part is to allude to changing how concerts are done on campus.

Week 1: Place Red Sheet with “Red Revolutions” printed around campus. EVERYWHERE

- Flyers
- Whole page and quarters.
- Also think about getting whole page ad in Daily News.

Week 3: 2 options – Placement of Record with Date of concert on the Front
Of record or display date **BOLDLY** with continuation of Week 1’s Advertising.

Week 4&5: Have people stationed in the Atrium to sell tickets and advertise for concert.

- Everyone has quarter page flyers to hand out to everyone.
- Revelation of Artist
- Continue to replace ads that have been torn down, especially in high-traffic areas.

Week 6&7: Continuation of Week 1 & 3’s advertises. Focus on 3-4 specific places for heavy advertisement.

- Promotions (Coupons and etc.)
- DJ Killa Cam at the Scramble Light to promote the concert. Play music of artists to create buzz.

Week 8 (Concert Week): Heavy Concert promotion at Atrium, Scramble Light and The Village Square. Continue with ticket sales.

Note: It WILL take longer than you expect to get the materials and manpower necessary for an effective plan. Gather materials far in advance of when the campaign will begin.

Have a copy of the plan and record what was actually done. This will help for future marketing plans.

V

Media Development

Part of the experience of the Emerging Media/Immersive Learning group is developing media, specifically electronic press kits (EPK), for artists.

Much like printed promotional materials, an EPK should grab the viewer's attention immediately and showcase the artist in a reasonable amount of time. The presentation style will vary depending on the genre of music.

This is another area where a good plan helps. Storyboard how you want the EPK to look and flow. Go to the venue where any footage will be shot to get an idea of the angles and scenes you want. Also, plan who will be bringing any equipment. Equipment rented from Ball State must be signed up for ahead of time.

An EPK should contain (at least) the following:

- Contact information
- Short Band biography
- High resolution photos
- Press reviews
- Video/audio clips
- Tour dates (if any)

Look on YouTube or other video sites for examples of EPKs.

Example:

In Spring 2009, the Emerging Media/Immersive Learning group recorded, edited, and presented a video for the American Pianists Association's (APA) Final Gala for their classical piano competition. In the weeks leading up to the Final Gala, a group of students went to Indianapolis on occasion to interview all the artists and the President of the APA. During the final week of competition, the group went down again to interview judges.

The video featured interviews with the competitors, judges, and the President of the APA. It worked as an EPK for the APA directed toward sponsors and other supporters of the organization.

The APA video will be available on their website (www.americanpianists.org) and on YouTube later this year.

VI

Budget and Finances

Unfortunately, working in a small student group at a university does not leave much money for a budget. But be aware of your resources. There is “free” printing at Ball State University facilities, cheap copy places like Kinkos, and many local businesses are willing to donate materials, food, etc. for a little free advertisement or nothing at all.

All expenses and revenue should be recorded in a spreadsheet. Keep receipts. Categorize as much as possible. For example, when keeping track of ticket sales, have separate entries for each location of pre-sale tickets and door tickets. This data will help maximize profits in the long run and enable the group to see where to spend their energies.

Here is a (very basic) example of a budget sheet:

Red Revolutions Finances	
Total Income	\$702.60
Expenses	
Lighting	-\$200.00
Hall Rental/Labor	-\$179.75
Band A gas	-\$40.00
Band B gas	-\$60.00
Promotional Supplies	
Scissors	-\$1.48
Tape	-\$7.78
Copies	-\$47.09
Net income	\$166.50

VII

Closing Comments

This class will provide you will a multitude of information about the music industry. Be ready to work hard and hit the ground running. It will be difficult, but the rewards from this class will far outweigh the difficulties. This is an exciting time for emerging media and the music industry, and you are in the middle of it all.

Again, GOOD LUCK AND HAVE FUN!

Appendix

Example of a good schedule. Note the detail.
 by Andrew Adegbamigbe

TIME	Occurrence	Participants	Description
6:30pm	Doors open	Ticket sellers Ticket Takers Crowd Control	People arrive with tickets or to buy tickets and are allowed into Pruis.
6:30pm - 7:05pm	Dj Plays Music	Dj Killa Cam	Before Doors open, the Dj should be set up and playing music before people enter the Auditorium. Music must be stopped by 7:05pm. (5min Warning at 7:00pm)
7:05pm - 7:09pm	Sound Check	Sound Engineer Stage hand	As soon as the Dj has stopped playing Music, sound check is performed by the Sound tech and any other personnel involved back stage.
7:09pm - 7:05pm	Introduction	MC	Upon completion of the sound check, the MC must deliver a scripted introduction speech for the event, also thanking people of interest(Faculty and Board), before introducing the opening Act.
7:10pm - 7:50pm	Opening Act plays	<u>TREK MANIFEST</u>	As the MC introduces the opening act, he immediately walks on stage and begins his performance which must end by 7:50pm. (5min Warning at 7:45pm)
7:51pm - 8:01pm	Stage Change	Stage Manager	At the end of the opening acts' performance, the stage is prepped for the main act. Last minute sound check will be performed (Multiple times if time permissible).
8:01pm - 8:05pm	Introduction	MC	Once final sound check is completed, the MC will return with more scripted dialogue to test the crowds' enthusiasm (Hype the crowd) and once again thank the "People of interest" before finally introducing the main act.
8:05pm - 9:05pm	Main Act plays	<u>MIDWEST HYPE</u>	As the MC introduces the main act, the immediately walk on stage with their guitars, plug them in, and the drummer (Max) signals the stage manager that they are ready. At this point the show begins. (5min Warning at 9:00pm)
9:05pm - 9:07pm	Encore Solicited	MC	Once the main act has walked of the stage, the MC again with scripted dialogue, Urges the crowds' cheers and applause for the main act. As soon as they are off stage the MC then asks the crowd if they would like an ENCORE (as the Band waits behind the curtains).
9:07pm - 9:13pm	ENCORE Performance	MIDWEST HYPE	The Main act returns to play one more song for the audience, not exceeding 4-1/2 to 5 minutes.
9:13pm - 9:15pm	CLOSING REMARKS	MC	Once the Main act finishes their Encore performance, the MC returns to the stage again encouraging the crowds cheers and applause, thanking the "People of interest," and requesting the audience to be aware of Red Revolutions' future events that will promise to be bigger and better. "Good night, good luck with finals, have a good summer....."
9:15pm - 9:25pm	Evacuation of Auditorium	Stage Hands Ticket ppl. Extras.	All Audience members must be cleared out by 9:25pm, in order to allow for maximum of 2 hour clean up time.
9:25pm - 11:00pm	Tear Down	All Hands on Deck.	Pruis must be returned to the state and Condition it was in when it was given to us.

Position	Person	Job details
Sound Technician	Kevin Ray	
Lobby Doors	Rochelle Waxton Sam Fitzgerald	
Door Ticket Sales	Steven Mui Chris Beaven	
Auditorium Doors	Adam Rice Andrew Adegbamigbe	
Stage Manager	Matt Parton	Ensuring show is on schedule
Videographer		
Photographer		
Extras		


Example of promotional material. Notice simplicity and information given.
Designed by Kevin Ray



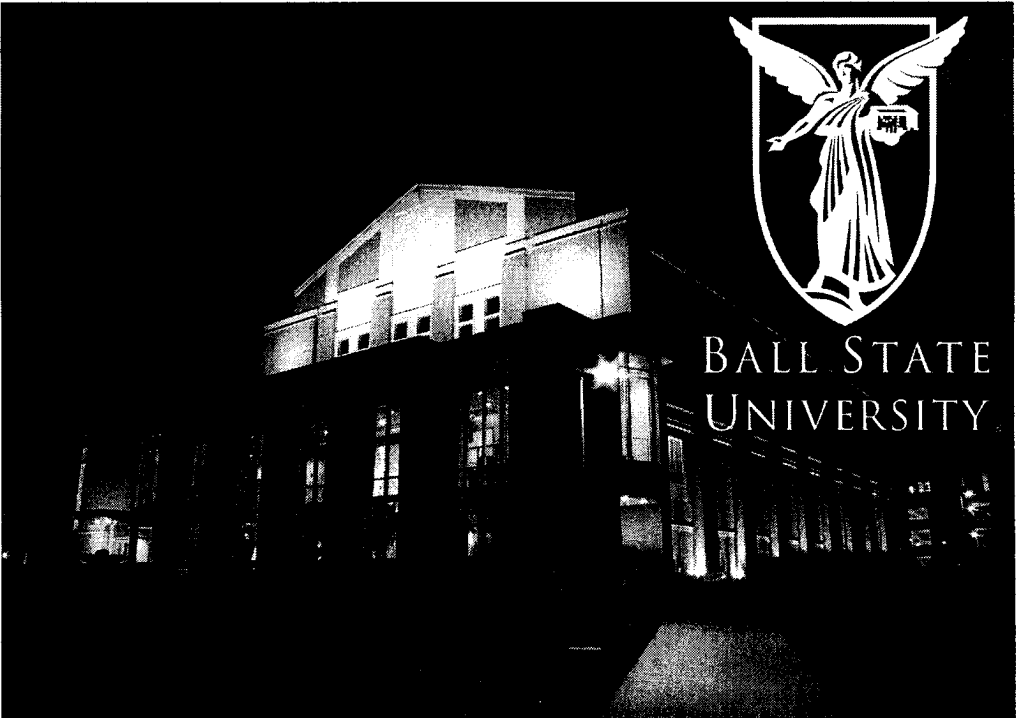
**REAL
LIVE
MUSIC**

WEDNESDAY, APRIL 15, 2009 | PRUISSHALL
RED REVOLUTION

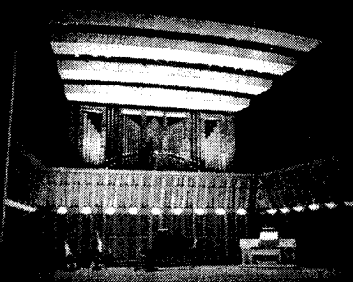
Example of promotional material featured in the APA's Final Gala program.
Designed by Andrew Adegbamigbe



BALL STATE
UNIVERSITY



"LOOK FORWARD TO AN PRESENTATION OF
THE APA WINNING PERFORMER AT
BALL STATE UNIVERSITY'S SURSA HALL."



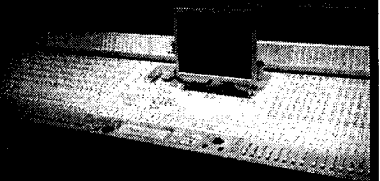
:: Sursa Performance Hall ::

Sursa Performance Hall is a world class acoustic space seating a crowd of 600. Uses range from solo recitals to performances on the world class Sursa Family Concert Organ. Designed to connect performer and audience in an intimate setting, Sursa Hall can be acoustically tuned to produce the best possible sound for each individual performance.

"A FOR THE WINNING
PERFORMER WILL ALSO TAKE PLACE AT BALL STATE
UNIVERSITY'S MUSIC TECHNOLOGY STUDIOS."

:: Music Technology Studio ::

Ball State's Music Technology studios feature state of the art recording technology that offers a wide range of top of the line audio processing hardware and software to capture true-to-life sound. The Music Technology studios were the first studios to premier Digidesign's ICON control system. The Studios contain a variety of acoustically tuned soundhouses designed to be more than just recording spaces, but to inspire creativity in the arts as well.



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